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THE LORD OF THE RINGS™

BATTLE GAMES in Middle-earth™

38

THE ROHIRRIM TAKE REVENGE ON ISENGARD!

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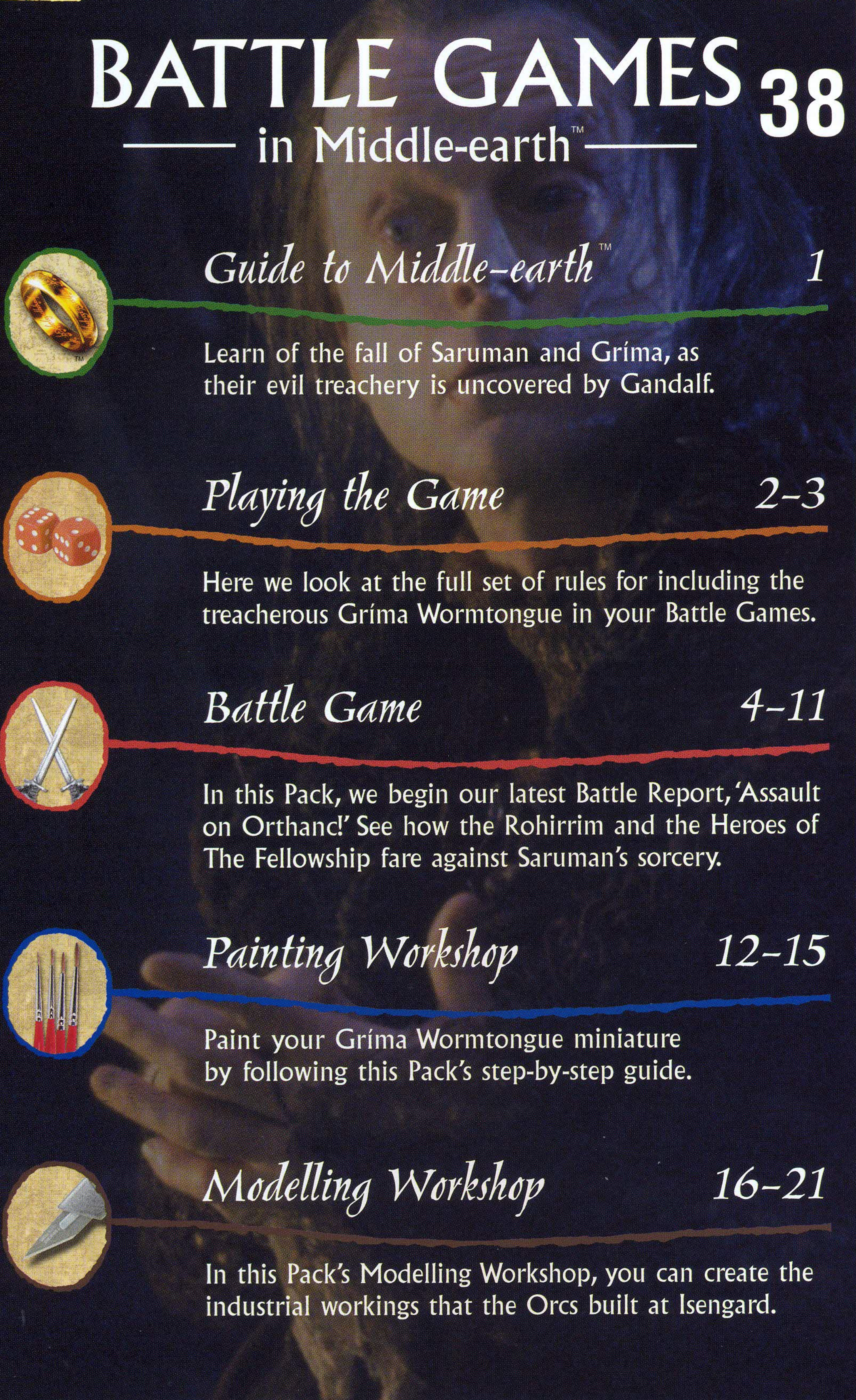

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Brought to you by De Agostini UK Ltd, Griffin House,
161 Hammersmith Road, London W6 8SD.

Managing Editor: Ally Bryce
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ISBN 0 7489 7815 1 N38 04 07 07 Printed in Italy.

Editorial and design:
Games Workshop, Willow Road, Lenton, Nottingham, NG7 2WS.

Design Manager: Rowland Cox
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Owen Barnes, Alessio Cavatore, Matthew Ward & Rick Priestley

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British Cataloguing-in-Publication Data:
A catalogue record for this product is available from the British Library.

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Wormtongue,™ Agent of Saruman™

Through his agent, Gríma Wormtongue, Saruman weakens the kingdom of Rohan to prepare it for destruction. In this Pack, we take a look at the extent of Gríma's malice and treachery and how, ultimately, it becomes his undoing.

Hailing from the north of Rohan, Gríma – who later became known as Wormtongue – tricked his way into the confidence of the Rohan royal court. Unknown to the Rohirrim, Wormtongue was secretly a spy of Saruman, sent to undermine King Théoden's authority and weaken the forces of Rohan in preparation for Saruman's invasion. After Gandalf the White arrived at Edoras and freed Théoden from Saruman's trickery, Gríma fled to Isengard, where his intimate knowledge of the Rohirrim allowed Saruman to devise weapons of war that would bring Théoden's forces to their knees.

Thwarted in their evil efforts, the impregnable tower of Orthanc became their prison, as Saruman and Gríma were trapped in the fortress, unable to leave because of the marauding Ents outside. Gríma's fate seems a miserable one, but his treachery is far from over...

In this Pack, we present the rules for using the perfidious Wormtongue in your games. This Pack's Battle Game is the first part of a new Battle Report – 'Assault on Orthanc!', detailing the last stand of Saruman. The Painting Workshop shows you how to paint the Gríma model supplied with this Pack, while finally, in the Modelling Workshop, we look at how to create the industrial workings of Isengard.

> *'How long has it been since Saruman bought you? What was the promised price, Gríma?'*
>
> ÉOMER™

◄ SERVANT OF SARUMAN

Gríma's menacing appearance suggests his evil ways.

Gríma Wormtongue™

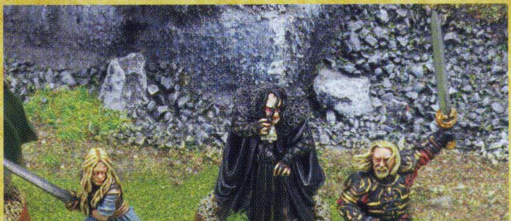
Gríma Wormtongue is King Théoden's treacherous advisor, who uses his position to debilitate the King and weaken the realm of Rohan. Here we look at how to use this evil servant of Saruman in your Battle Games.

Gríma is Saruman's spy in the lands of Rohan, whispering words of evil counsel into the ear of Théoden. Using this influence over the King, Gríma weakens the realm for the coming of Saruman's army. It is not until Gandalf unmasks this traitorous worm that Gríma is finally driven out of Rohan. In *Battle Games in Middle-earth*, Gríma is an unusual character with a number of unique special rules, reflecting his shrewd and manipulative nature. This makes him an interesting and challenging miniature to play with in your games.

◄ MINION OF EVIL
Gríma's advice to Théoden is calculated to weaken his rule.

Using Gríma Wormtongue

Gríma Wormtongue is a lapdog of Saruman and never strays far from his master's side. Gríma can only be included in a force if Saruman is also present. However, despite his loyalties to Isengard and its master, Gríma has managed to keep his true nature hidden from the forces of Good. This means that, regardless of the scenario, Gríma is always deployed last (after all other models are placed on the table), and may be placed anywhere, including in the Good side's starting area.



◄ TRAITOR!
Gríma's loyalties lie far from the lands of Rohan.

Gríma Wormtongue (Points Value: 25)

Gríma is a skilled liar and cunning wordsmith, with a dark and evil nature. Acting as Théoden's advisor, he is adept at hiding his true allegiance while doing the bidding of Saruman within the lands of Rohan.

F	S	D	A	W	C	Move	M	W	F
2/-	3	3	1	1	3	14cm/6"	0	0	0

Wargear:
None

Special Rule:
Treacherous Counsel
Hidden Nature
Unarmed

Treacherous Counsel

Gríma has the ability to weaken and distract powerful characters with his wicked words. In a Battle Game, this affects the number of Might points a Hero must spend in order to use Heroic abilities. Any Good Hero within 14cm/6" of Gríma must spend one extra point of Might to perform Heroic actions and modify dice rolls. This is very effective in reducing the capabilities of Good characters, especially against powerful Heroes such as Aragorn, who use a lot of Might.

◄ DEMORALISING PRESENCE
Aragorn is affected by Gríma's presence and must spend an extra point of Might to perform a Heroic action.

► NON-THREATENING
Gimli defeats Gríma in combat but cannot strike blows against him.

Hidden Nature

Gríma is a pitiful and seemingly harmless individual. As such, the Heroes see him as little threat until Saruman is killed and the extent of Gríma's treachery is revealed. This means that, while Saruman is alive, Gríma cannot be harmed in combat and cannot be targeted with shooting or magical spells that can inflict wounds. Good models may charge him and engage him in combat, but if they win they will not strike blows against him, instead managing only to restrain him for a turn.

Unarmed

Gríma is not a warrior and carries only a small ceremonial dagger for protection. This means he counts as unarmed. Unarmed models subtract 1 from their highest dice roll when deciding who wins a fight. A roll of 6 will therefore count as a 5, a 5 as a 4 and so on. A roll of 1, however, still counts as 1. These Unarmed rules are the same as those used for the Hobbits in Pack 37's Battle Game and can be used to represent any unarmed model.

> *'Leave me alone, you snake…*
> *Your words are poison!'*
>
> ÉOWYN™

Assault on Orthanc™

In this Pack, we present an exciting Battle Report, looking at an attack on Isengard by the forces of Rohan. Glenn and Owen fight it out to see if Théoden's warriors can defeat the might of Saruman, or if the assault will fail.

When the Heroes arrive in Edoras, they discover a kingdom on the brink of destruction and its king in thrall to the evil wizard Saruman. Acting swiftly, Gandalf releases Théoden from Saruman's spell and urges him, with support from Aragorn, to fight back against the forces of Isengard. In this Battle Game we look at what might have happened had Théoden decided to ride out and meet the threat of Saruman, rather than retreat to the safety of Helm's Deep. With their search for the Hobbits complete, Aragorn, Legolas and Gimli lend their support to the assault on Isengard. Gandalf has decided that Middle-earth has suffered Saruman's wickedness long enough and has vowed to remove him from power.

➤ ROHIRRIM ATTACK!
Théoden leads his warriors into Isengard with the aid of Gandalf and the Heroes of The Fellowship.

THE COMBATANTS

For this Battle Game, the Good player will need Théoden, Éomer, Aragorn, Legolas and Gimli, as well as the Gandalf the White model, which will be included in Pack 39. You will also need all 12 Warriors of Rohan and six Riders of Rohan. The Evil player will require Saruman, Gríma and Grishnákh. In addition, he will need three Uruk-hai Captains – you can use the Lurtz and Uglúk models to represent the two extra Uruk-hai Captains – three Uruk-hai Berserkers, 20 Uruk-hai and 12 Mordor Orcs, as well as the 12 Mordor Orc card figures from Pack 17 and the Cave Troll card figure from Pack 20.

➤ EVIL WARRIORS
An Uruk-hai Captain and a mighty Cave Troll.

GOOD PROFILES

	F	S	D	A	W	C	Move	M	W	F
Théoden	5/-	4	6	2	2	5	14cm/6"	2	0	2
Éomer	5/4+	4	6	2	2	5	14cm/6"	3	2	2
Warrior of Rohan	3/4+	3	4 (5)	1	1	3	14cm/6"	-	-	-
Rider of Rohan	3/4+	3	5	1	1	3	14cm/6"	-	-	-
Aragorn	6/-	4	6	3	3	6	14cm/6"	3+1	3	3
Legolas	6/3+	4	4	2	2	6	14cm/6"	3	2	2
Gimli	6/4+	4	8	2	2	6	14cm/6"	3	2	2
Gandalf the White	5/-	5	6	1	3	7	14cm/6"	3	6+1	3
Horse	0	3	4	0	1	3	24cm/10"	-	-	-

NB. All models are armed and armoured as depicted on the model. Aragorn does not have his bow in this battle, but is wearing armour.

EVIL PROFILES

	F	S	D	A	W	C	Move	M	W	F
Saruman	5/-	4	5	1	3	7	14cm/6"	3	6+1	3
Wormtongue	2/-	3	3	1	1	3	14cm/6"	0	0	0
Grishnákh	4/-	4	5	2	2	3	14cm/6"	3	1	1
Uruk-hai Captain	5/4+	4	5 (6)	2	2	4	14cm/6"	2	1	1
Uruk-hai Berserker	4/-	4	6	2	1	8	14cm/6"	-	-	-
Uruk-hai Warrior	4/-	4	5 (6)	1	1	3	14cm/6"	-	-	-
Mordor Orc	3/5+	3	4 (5)	1	1	2	14cm/6"	-	-	-
Cave Troll	6/6+	6	6	3	3	3	14cm/6"	-	-	-

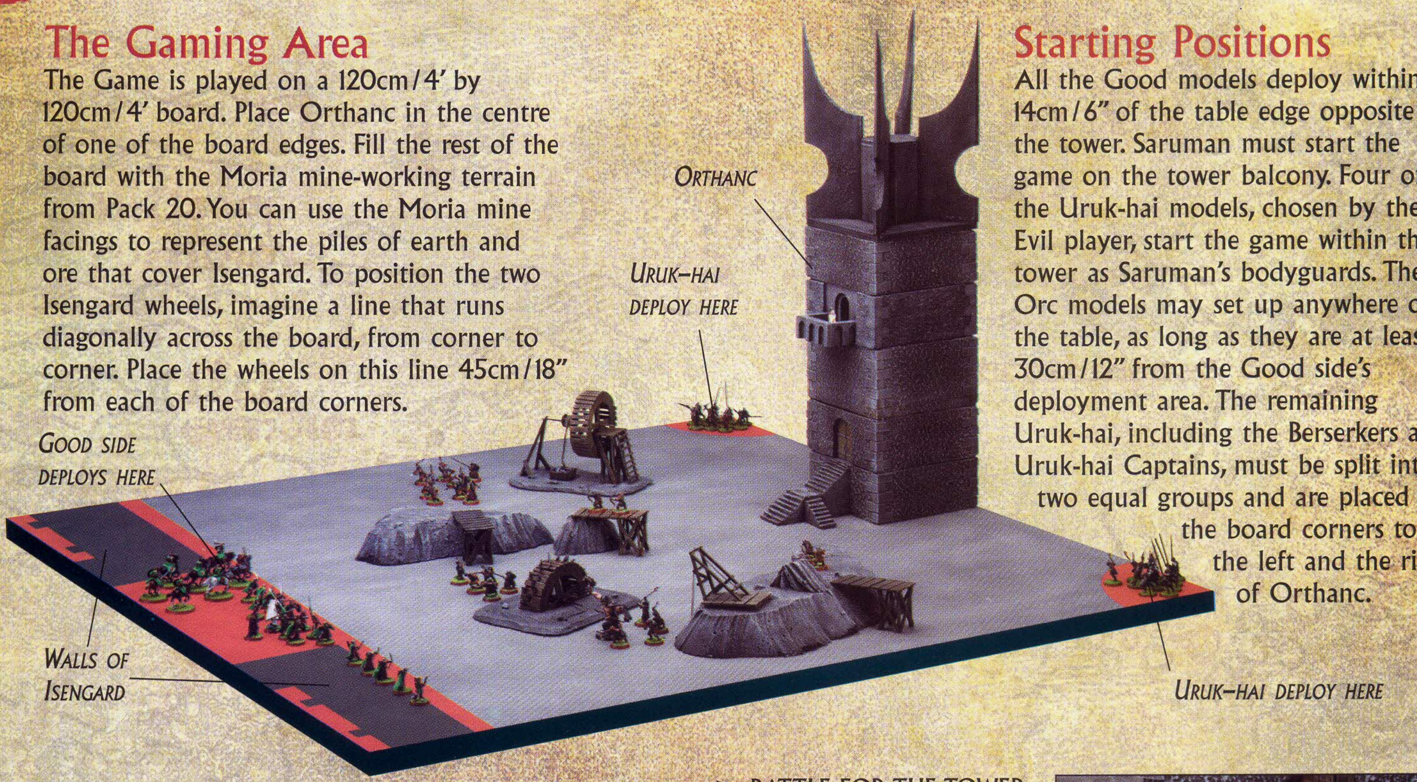
NB. All models are armed and armoured as depicted on the model.

The Gaming Area

The Game is played on a 120cm/4' by 120cm/4' board. Place Orthanc in the centre of one of the board edges. Fill the rest of the board with the Moria mine-working terrain from Pack 20. You can use the Moria mine facings to represent the piles of earth and ore that cover Isengard. To position the two Isengard wheels, imagine a line that runs diagonally across the board, from corner to corner. Place the wheels on this line 45cm/18" from each of the board corners.

Starting Positions

All the Good models deploy within 14cm/6" of the table edge opposite the tower. Saruman must start the game on the tower balcony. Four of the Uruk-hai models, chosen by the Evil player, start the game within the tower as Saruman's bodyguards. The Orc models may set up anywhere on the table, as long as they are at least 30cm/12" from the Good side's deployment area. The remaining Uruk-hai, including the Berserkers and Uruk-hai Captains, must be split into two equal groups and are placed in the board corners to the left and the right of Orthanc.



Scenario Special Rules

Uruk-hai Reinforcements

The Uruk-hai forces are reinforcing the tower's defences. However, as the Rohan attack has taken Isengard's defenders by surprise, the Uruks cannot move until the second turn of the game.

The Tower of Orthanc

Some of the game may take place within the tower of Orthanc itself. If a model tries to enter the tower, you can use the siege rules for breaking down the tower door. It counts as a heavy door, with a Defence value of 8 and 2 Batter points.

Isengard Industrial Wheels

Isengard is riddled with mine workings and the great machinery of industry. As part of the Rohirrim attack, the forces of Good must try to destroy Saruman's industrial wheels. Any Good model may attempt to pull down an industrial wheel if it is touching it at the start of the Fight phase, as long as it is not engaged in combat. Roll a dice for each Good warrior that is in a suitable position to try to pull down the wheel. On a roll of a 5 or 6, the wheel is pulled down and destroyed.

➤ BATTLE FOR THE TOWER

Gandalf uses a Sorcerous Blast to damage the tower door.

◄ DESTROY THE WHEEL!

The Warriors of Rohan tear down Saruman's evil industry.

WINNING THE GAME

The first side to complete all three of their victory conditions is the winner. Once this occurs, the game will end.

Good Victory Conditions:

- Saruman must be killed.
- Gríma must be killed.
- Both the Isengard wheels must be destroyed.

Evil Victory Conditions:

- Gandalf must be killed.
- Théoden must be killed.
- Half the Good side's starting models must be killed.

Creating the Scenario

The 'Assault on Orthanc' Battle Report was the result of an exciting scenario created by Owen and Glenn. Based on an alternative outcome to that of the film, this Battle Game looks at a Rohirrim assault on Isengard.

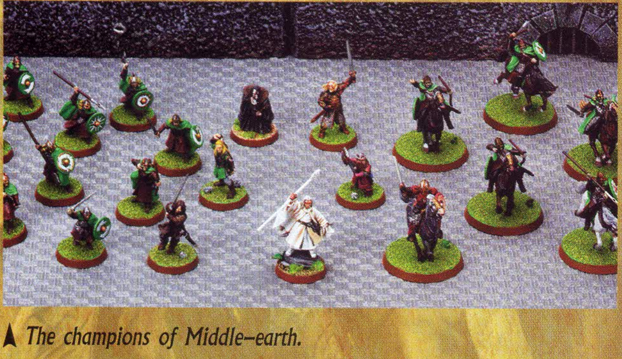
THE PATH NOT TAKEN

By creating your own scenarios, the possibilities are endless.

In Pack 17, we looked at creating 'What if' scenarios, based on events that did not appear in the films. One of the ways you can create these kinds of scenario is to imagine what the outcome would have been had the characters in the films made different decisions. Glenn and Owen did just this by exploring what might have happened had Théoden decided to attack Isengard rather than flee to Helm's Deep. This is an easy way to create a story for your game. With this idea in mind, they then set about deciding which characters to include, and what each force's objectives would be. Considering that this game would be set at about the same time as the Battle of Helm's Deep, it seemed fitting to include most of the characters who were present at the siege. The resulting Battle Game, 'Assault on Orthanc', is a good example of what you can achieve when creating your own scenarios.

Good Tactics

Owen – 'My plan is a simple one: I will try to use the bulk of my forces to engage the Orcs and Uruks, while my most potent Heroes, Aragorn, Gandalf and Éomer, will make a break for the tower in an attempt to kill Saruman. Of course, I will have to be mindful of where I put Théoden, but as long as he stays near my main force of Warriors of Rohan, help will not be too far away. I know that there will be little I can do to stop Gríma, at least until Saruman has been killed, so I plan to split my Heroes up a little in an attempt to reduce his effectiveness. The fact that I will be outnumbered more than two to one means that I will have to use my Heroes and their formidable store of Might wisely indeed.'



The champions of Middle-earth.

Evil Tactics

Glenn – 'With the amount of Good Heroes heading for Saruman, the odds certainly seem stacked against me! However, if I can hold up the forces of Good long enough for my Uruk-hai to move into position I should stand a good chance. I plan to split my Mordor Orcs into two groups and have them each defend a wheel. With a little luck and help from a Cave Troll, they should be able to slow down the forces of Good long enough for my Uruk-hai to move into position to defend Orthanc and successfully counter-attack. Gríma should also prove a useful thorn in the side of the Good Heroes. If I can keep him close enough, he will reduce their effectiveness and will hopefully prove to be their undoing.'

The Evil force, ready to do Saruman's bidding.

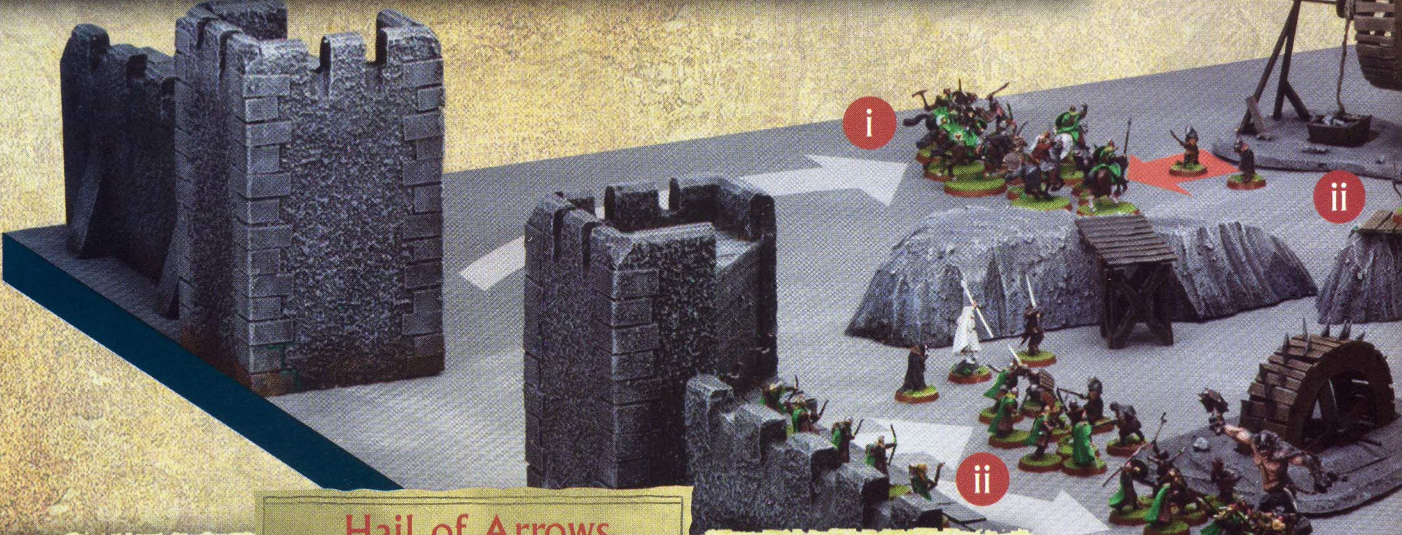
The Assault Commences

Turns 1–2

Taking the first turn, the forces of Good began their attack. Led by King Théoden, the Rohirrim surged forward, intent on the destruction of the evil wizard Saruman and his minions.

Fast Cavalry

i Owen started the game by sending Éomer and his riders up the far side of the board, toward the tall wheel. Guarding the wheel, the Mordor Orcs formed a defensive line of Orcs with shields, supported by those with spears, ready for the inevitable Rohirrim charge. It was this flank assault that Owen hoped would draw away the Uruk-hai reinforcements and open the way to Orthanc for his main force.



Hail of Arrows

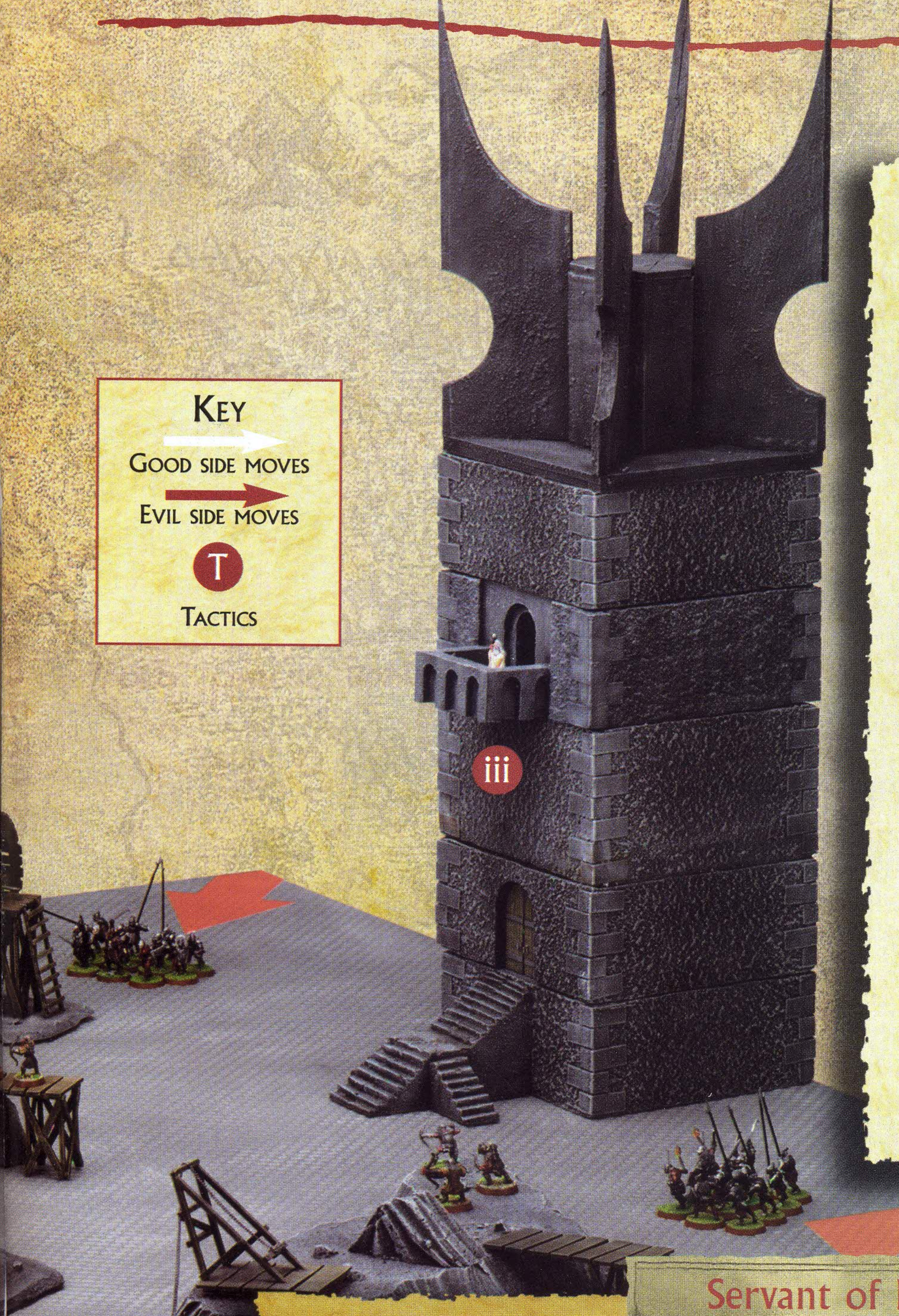
ii As the two forces closed in, arrows flew back and forth, claiming exposed warriors. From the walls of Isengard, Legolas put on a deadly display of Elven archery, killing two Mordor Orcs and scoring a wound on the mighty Cave Troll. However, the Good side's luck was short-lived as, not to be outdone, the Mordor Orc archers killed two Warriors of Rohan and even managed to fell one of Éomer's riders as they raced across the battlefield.

Key

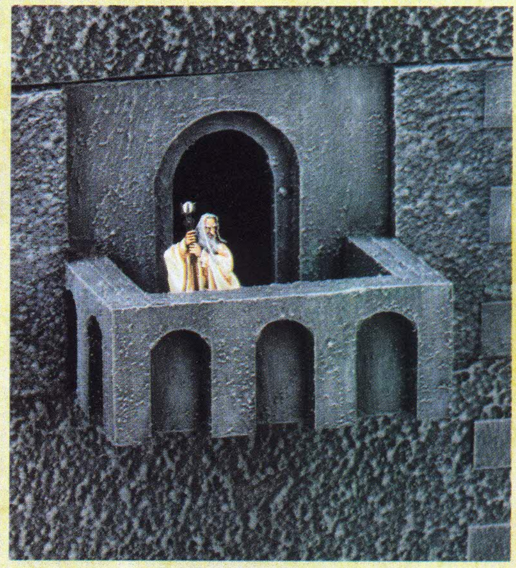
→ Good side moves

→ Evil side moves

T Tactics



Master of Isengard



iii From the safety of Orthanc, Saruman made his power felt right away. Using the Palantír, Saruman began his magical assault on Théoden, Immobilising the King of Rohan. Gandalf expended a point of Will to cast Iron Will on the King, but could not save him, and he was left frozen by Saruman's foul sorcery and unable to fight. This meant that Théoden was easily beaten in combat. However, despite this advantage, the Mordor Orcs failed to inflict any wounds on him.

Servant of Evil

T *Glenn* – 'Using Gríma's special ability to be deployed anywhere on the table, including in the Good side's starting area, I placed him as close as possible to the Heroes. This meant he would be able to shadow their movements and have an effect right from the start of the game. Aragorn and Gandalf, being the most powerful of the Good Heroes, were obvious targets for Gríma's abilities.'

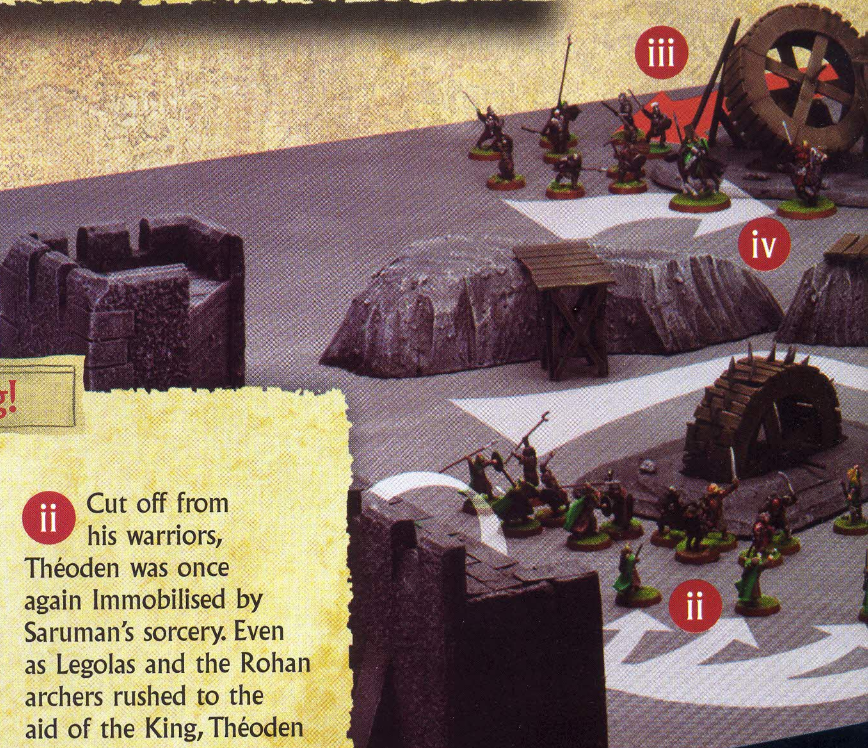
Ferocious Combat

Turns 3–5

The battle is joined and the Rohirrim meet stiff resistance from the Orc horde, who fight furiously under the watchful eye of their master, Saruman.

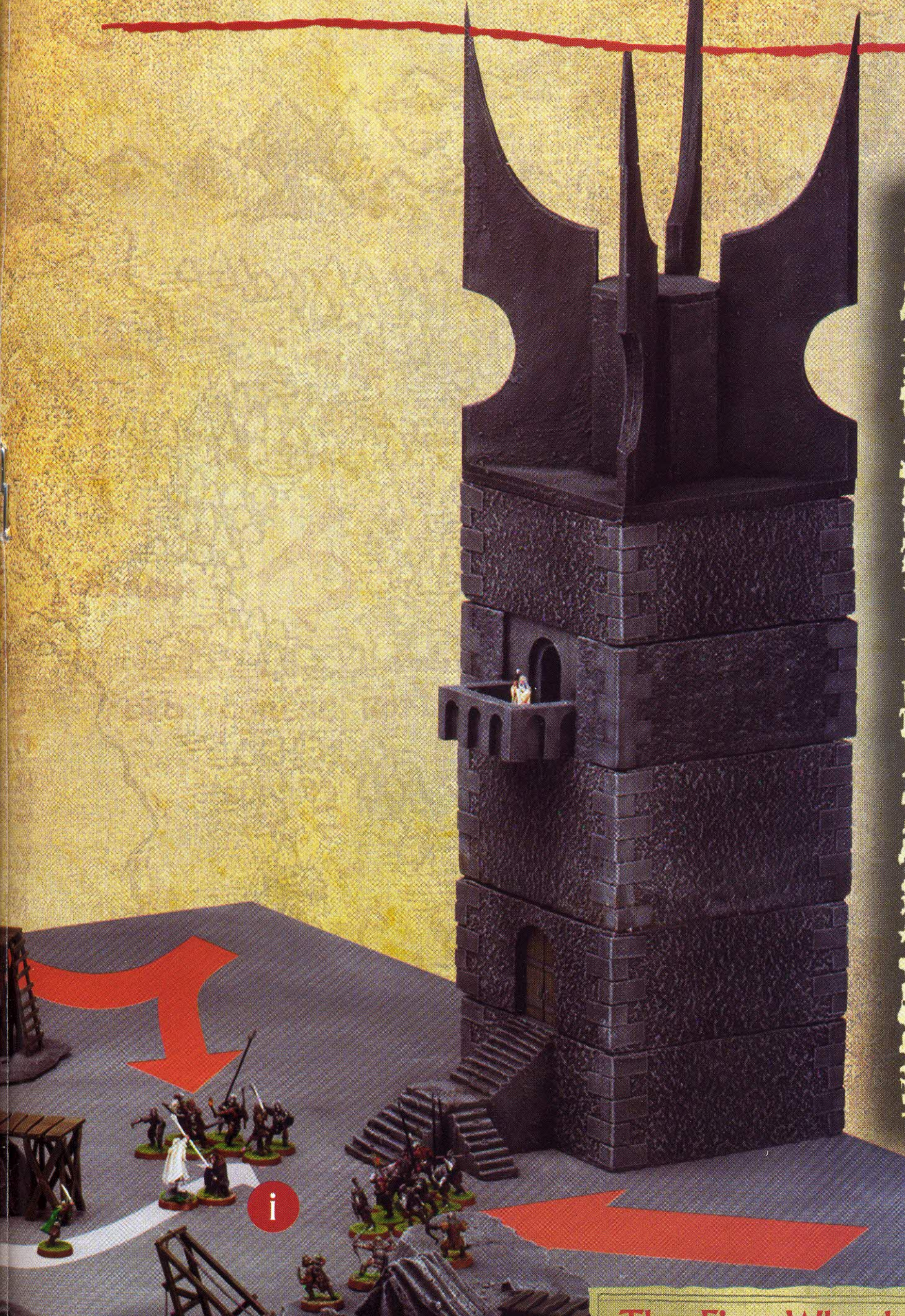
Heroic Gamble

i With the Orcs embroiled in combat with Théoden, Gimli and the Rohan warriors, Aragorn and Gandalf made a break up the centre of the board toward the tower, while Gríma followed close behind. Owen knew that if he could overcome the advancing Uruk-hai and get Aragorn and Gandalf into the tower, it would be all over for Saruman.



Protect the King!

ii Cut off from his warriors, Théoden was once again Immobilised by Saruman's sorcery. Even as Legolas and the Rohan archers rushed to the aid of the King, Théoden was struck and wounded twice by Mordor Orcs, forcing him to use both his points of Fate to save his life. This left the King without any Fate and just a single wound remaining.



Chaotic Mêlée

iii Even with extra attacks for charging, the cavalry only managed to kill a single Orc. In return, the Mordor Orcs struck and wounded three of the riders, seriously diminishing their numbers. Éomer himself was forced to spend 2 of his Might points to survive. Owen's swift flank attack had ground to a halt. With the riders trapped, Glenn sent one of his Uruk Captains and some of his advancing Uruks to try to finish them off.

The First Wheel Falls

iv In a desperate effort, Owen used Éomer's last point of Might to call a Heroic Move and try to break him free of the encroaching Orcs and Uruks. To counter this, Glenn also called a Heroic Move with his Uruk-hai Captain. Fortunately for Owen, he won the roll-off, and Éomer was able to slip past the forces of Isengard to bring down the first wheel.

Next Pack...

'Assault on Orthanc' continues in the next *Battle Games in Middle–earth* Pack. Find out if the Heroes can reach the tower and defeat Saruman once and for all, or if there will be no dawn for the race of Men...

Gríma Wormtongue™

Skulking in the shadows of the Golden Hall of Meduseld at Edoras, the dark and brooding figure of Gríma spins his web of deceit, whispering in the King's ear. In this Painting Workshop, we show you how to paint your Gríma model.

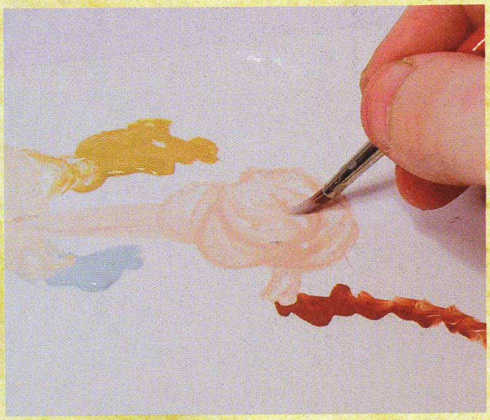
◄ POWER BEHIND THE THRONE
Gríma wears dark, dreary robes, but has pale, unhealthy skin that rarely sees the sun.

Weak and sickly, Gríma relies on his skill with words to ensure his safety rather than any might with weapons. Having subtly made a position for himself alongside the ailing King of Rohan, Gríma enjoys a measure of protection from those who doubt his true motives. Gríma Wormtongue is one of the most interesting characters in *Battle Games in Middle-earth,* and in this Painting Workshop we show you how to paint him for use in your Battle Games, mixing various subtle tones for use on his robes and skin. To paint this model, you will need the following Citadel Colour paints – Chaos Black, Scorched Brown, Bestial Brown, Graveyard Earth, Codex Grey, Fortress Grey, Elf Flesh, Skull White, Tentacle Pink, Ghostly Grey, Tanned Flesh, Snakebite Leather, Regal Blue, Chainmail, Purple, Red and Black inks.

PAINTING ESSENTIALS

Keeping Your Mix Fluid

This Painting Workshop uses a lot of mixing to create the subtle variations in colour that are required to paint Gríma's pale and sickly skin. This will involve mixing a base colour and then, from that, a shade and highlight. You can use colour charts to record your colours for reference when mixing shades, as we explained in Pack 15. Another trick you can use is to keep your mix fluid. You will need to mix up more of your base colour than usual. Then, once you have applied this to your model, separate the remainder into two parts. Use one part to mix your shading tone while, at the same time, preventing the other part from drying out by periodically adding small amounts of water to the mix. The advantage of doing this is that when you have finished shading, you can go back to the original mix to create the highlight. This gives you a more consistent change between the tones than you would normally achieve by mixing the base colour afresh.

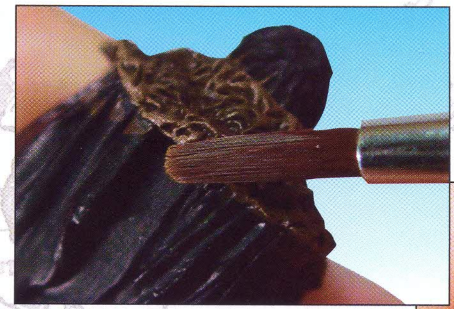


▲ *Keeping your mixes fluid can prove very helpful when using complex combinations.*

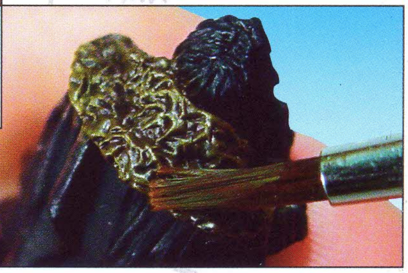
Painting Your Miniatures

1 Fur Trim

Once the model has been undercoated with Chaos Black, you are ready to start painting. First, paint all the fur Scorched Brown. Next, dry-brush the fur with Bestial Brown. Finally, carefully apply a light dry-brush of Graveyard Earth onto the edges of the fur trim. You should be aiming here to create a natural-looking, muted brown colour for the fur.



◄ *Bestial Brown is a good paint to use to provide a lighter tone to the Scorched Brown base colour.*



► *The final dry-brush of Graveyard Earth provides a natural-looking highlight.*

2 Inner Robes

At first glance, Gríma seems to be clad in all-black robes. Upon closer inspection, however, we find that he is wearing clothes of many subtle dark colours – not just black. To represent this on your model, we will paint his inner robes with the same layering technique used to paint Sam's cloak in Pack 25, only this time using slightly different colours. First, mix a small amount of Graveyard Earth with some Chaos Black, creating a very dark brown colour. After applying this as the first layer to the inner robes, you should be able to see a subtle difference between the new colour and the black undercoat in the deepest recesses. Next, mix a small amount of Codex grey and another small amount of Graveyard Earth into the original mix. Then, carefully paint this, the next layer, onto the edges of the folds. Remember to paint these lines slightly broader than you normally would when edging. A small amount of Fortress Grey is added to the mix, making a much lighter colour. This is then applied as the final layer to the very edges of the robes, creating the last highlight.

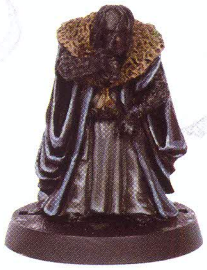
▲ *Mixing some more Graveyard Earth in along with the Codex Grey maintains a consistently lighter tone of the original mix without it looking too grey.*

▲ *Edging the inner robes with this final highlight colour provides a suitable contrast between light and dark tones.*

3 Outer Robes

Gríma's outer robes are painted a more traditional black colour. First, create a dark Chaos Black and Codex Grey mix and apply this to the edges. Add more Codex Grey into the mix and apply to the very edges of the outer robes.

► *Using Codex Grey to highlight Gríma's outer robes creates a different tone of black to that used on his inner robes.*



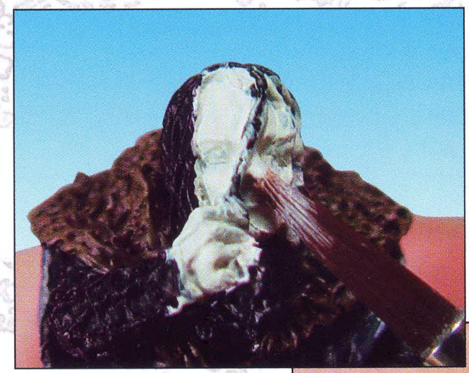
▲ *Once the robes have been finished, the model is ready to have its face painted.*

4 Sickly Visage

Gríma's skin looks very pallid and sickly, the result of a lifetime spent lurking amongst the shadows. Because of this, it would be inappropriate to paint his skin in the same manner as you did on other models such as Aragorn or Faramir – who live mainly outdoors. To get a suitably pallid complexion for Gríma, we will need to mix a few paints together.

To create the base colour for Gríma's flesh, first mix a small amount of Elf Flesh with some Skull White, creating a very pale flesh colour. To this, add a tiny amount of Tentacle Pink and Ghostly Grey. These last two colours are added in very small amounts to create a greying, sickly cast to the skin. Once you have a colour you are happy with, apply it to all the flesh areas on the model.

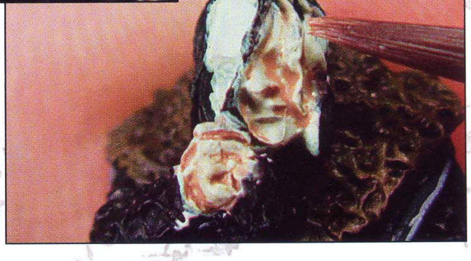
▲ *Add only very small amounts of paint to the mix at a time, as adding too much at once could spoil the tone you are aiming for.*



▲ *Paint on the flesh colour you have mixed, avoiding the fur and robes.*

5 Shading the Flesh

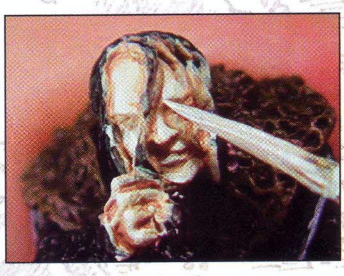
You will need some of your original tone to create both the shading and the highlights. Because of this, separate some of your original mix on one side of your mixing palette – you won't need much. Add some Tanned Flesh to it, creating a darker tone of your pallid flesh colour. Finally, add water to create a wash from the darker tone and apply over the flesh. Meanwhile, keep the rest of the original mix fluid, as described in Painting Essentials on page 12.



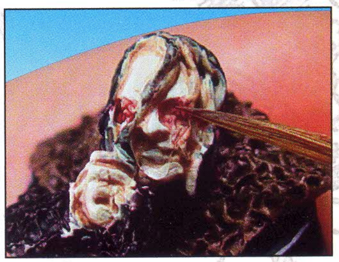
◄ *Carefully apply the wash to the face and hands.*

6 Highlighting the Flesh

Once the wash has dried, it is time to apply the highlights. First, reset the flesh colour with paint from the original mix. Next, mix more white into that mix to create a lighter tone for the highlights. Finally, paint this new tone onto all the raised areas of flesh such as the nose, fingers, chin and forehead. As a final touch you can make Gríma's sunken eyes stand out more by mixing a small amount of Purple ink with some Red ink and, after watering it down a little, carefully apply a small amount of the wash to the eye sockets.



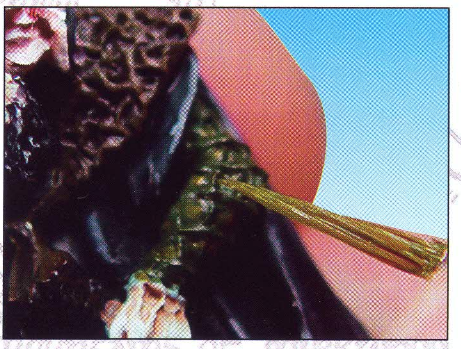
► *These highlights finish off Gríma's pallid complexion.*



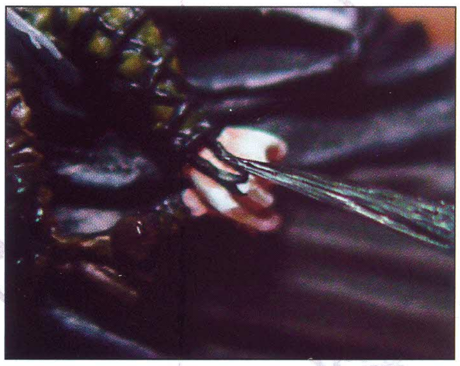
◄ *The final touch of adding this wash to the eyes really makes them stand out against Gríma's skin.*

7 Gríma's Arms

To paint the cloth on Gríma's arm, first mix some Chaos Black with Snakebite Leather. Paint this onto the arms, being careful not to stray onto any other parts of the model you have already painted. Next, carefully paint small dots of Snakebite Leather onto the points between the lattice overlay. Finally, with a very fine brush, paint the lattice overlay black. Be very careful when painting the lattices not to get any of the black paint between them, on the Snakebite Leather.

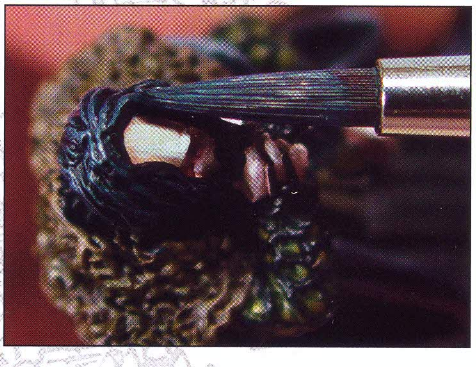


➤ Only a small dot is needed on each square between the latticework.



➤ Remember to paint the small strands of the lattice that run across the top of Gríma's hand and between his fingers.

> *'I have not passed through fire and death to bandy crooked words with a witless worm!'*
>
> GANDALF™



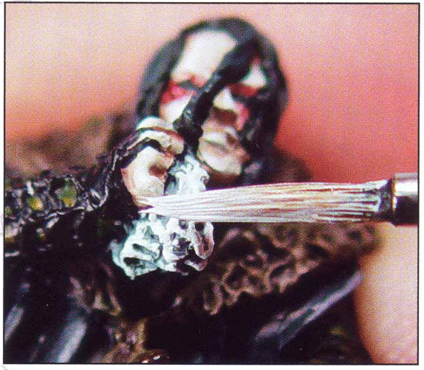
➤ The strands of hair across the face are hard to dry-brush without getting stray paint onto the face. Paint them normally instead.

8 Lank Hair

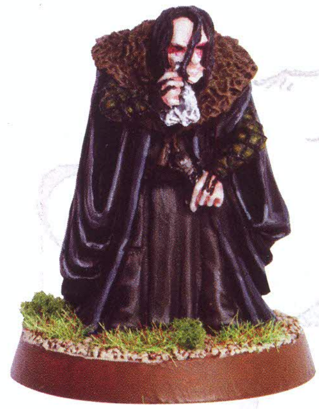
Paint all of Gríma's hair Chaos Black, being extra careful when painting the strands that hang down across his face. Mix a highlight colour by adding Codex Grey to Chaos Black and carefully dry-brush this over the hair. If you want to give a lank and greasy look to Gríma's hair, you can mix a small amount of Regal Blue in with the highlight colour.

9 Finishing Touches

All that remains to be painted on your Gríma model are the last few remaining details such as the dagger hilt and the lace handkerchief he holds. The handkerchief is first painted Codex Grey and then given a dry-brush of Skull White. The dagger's hilt is first painted Chainmail and then given a wash of Black ink. If you wish, you can also use a fine brush to paint in Gríma's eyes, in the same way as on your Sam model in Pack 25. Once these last parts are painted, the model can be based in the same style as the rest of your models.



▲ Be careful not to get any of the white paint onto other parts of the model when dry-brushing the handkerchief.

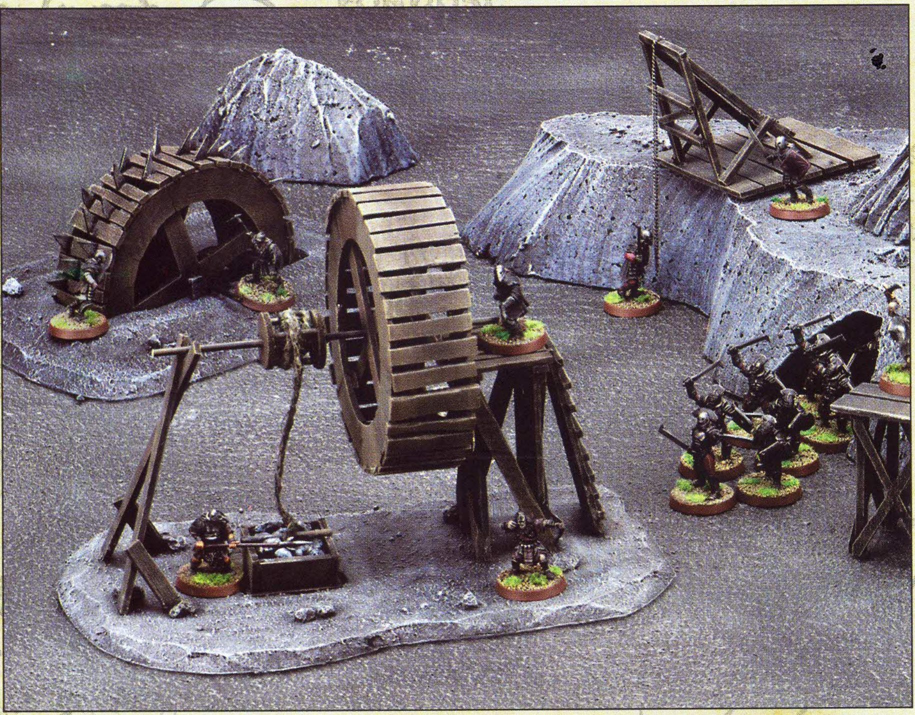


▲ This Gríma model has been painted using a subtle variation of dark shades and is now ready for use in your Battle Games.

Saruman's™ Industry

While raising his army of Uruk-hai, Saruman transforms the area around Orthanc into a vast industrial wasteland. In this Modelling Workshop, we show you how to make terrain to represent this in your Battle Games.

The area surrounding Isengard was, until Saruman's treachery, a lush and verdant place of trees and meadows. However, once Saruman began to amass his army to attack Rohan, the trees were torn down to power the fires of the White Wizard's industry. The whole area became a desolate wasteland, choked by the smoke and fumes from the forges and smelting in the underground caverns. Here we show you how to make scenery to represent the parts of Saruman's industry that are visible above ground.



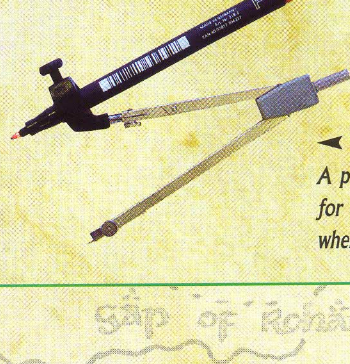
◄ GRIM MACHINATIONS

Saruman's industrial machinery ravages the landscape of Isengard.

YOU WILL NEED

- CARDBOARD
- PAIR OF COMPASSES
- BALSA WOOD SHEET AND SQUARE ROD
- BARBECUE SKEWERS
- PIN VICE
- FOAM BOARD
- STRING
- SMALL ROCKS

CHAOS BLACK, GRAVEYARD EARTH, KOMMANDO KHAKI, SCORCHED BROWN, CODEX GREY, BLEACHED BONE, TIN BITZ AND BOLTGUN METAL PAINTS



◄ USEFUL TOOLS

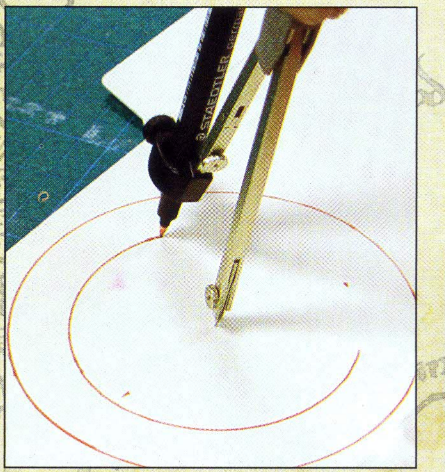
A pair of compasses is ideal for accurately drawing circles when building models.

Industrial Wheel

Here we show you how to make a huge wooden industrial wheel, which is used to power a winch at the top of a mine shaft. Such wheels are prominent features at Isengard.

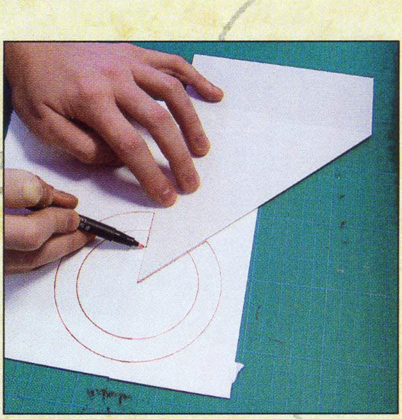
1 Making a Template

Each side of the wheel is made up of eight equally sized, curved wooden segments. A good way to make sure these segments are all the right size and shape is to construct a template around which you can cut. To make your template, begin by drawing two circles, the smaller within the larger, onto a piece of card, to create a ring. We made our circles about 9cm/3½" and 6½cm/2½" in diameter. Divide the ring into eight equal segments and then cut out one of these with a knife to form your template. A good way to get your segments the right size is to measure the angle using a piece of paper folded to make a 45° angle, as shown.



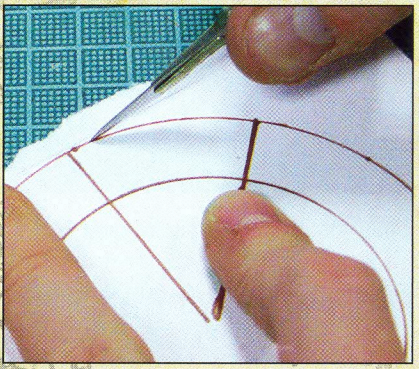
◄ DRAWING THE CIRCLES

We used a pair of compasses, but if you don't have a set to hand, you could draw around two differently sized, circular objects.



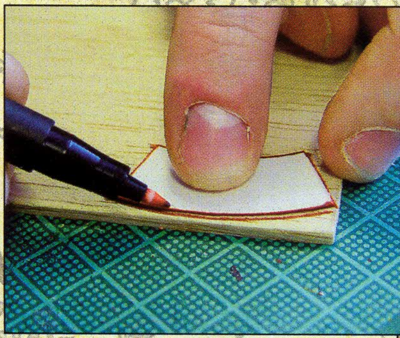
▲ ANGLE MEASUREMENT

Using a folded piece of paper to measure your angle should guarantee that your segments will be exactly one eighth of the circle.



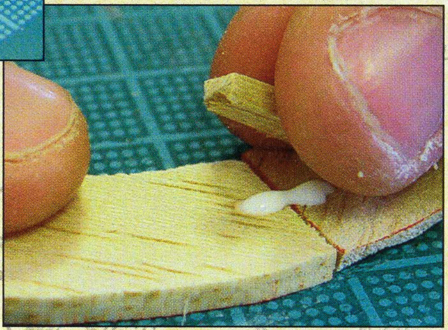
► SEGMENT TEMPLATE

Cutting out the template carefully ensures that the pieces of your wheel will fit together neatly.



◄ WOODEN SEGMENTS

As well as making the segments easier to cut out, having the grain of the wood positioned along their length means the finished wheel will have a more realistic appearance.



► CONNECTING BLOCKS

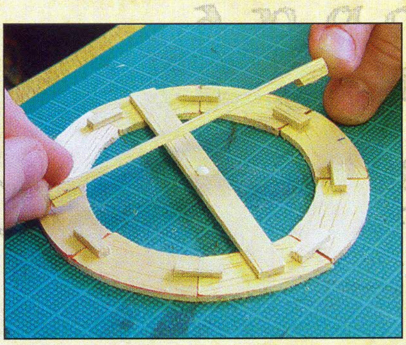
Gluing blocks across the back of the segments creates a stronger join than simply gluing them end to end.

2 The Wooden Framework

Each of the wooden segments making up the sides of the wheel is made from drawing around the shape of your template on balsa sheet, then cutting out the resulting shape with a knife. The 16 segments you need will be easier to cut out if you place the template so that the grain of the wood runs along the length of the shape, rather than across it. This will also give the finished wheel a more realistic appearance and will result in a more robust structure than if you made the wheel from one single ring-shaped piece. Next, join the segments end to end by gluing small blocks of balsa sheet across the back of them, as shown. Once you have done this, you should have two wooden rings, each made up of eight segments.

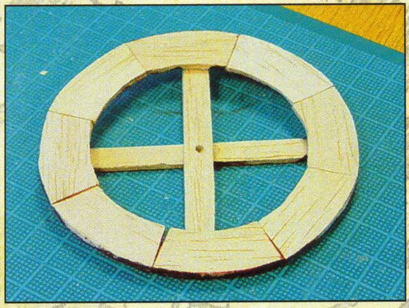
3 The Crossbeams

The wheel will be connected to its axle by two beams running across the diameter of the circular sides. For each side of the wheel, cut out two strips of balsa sheet, slightly shorter than the diameter of your wooden ring, to form the crossbeams, and two more small blocks. Glue the first crossbeam in place halfway across the ring. The second crossbeam needs a block glued at each end so that it will lie flat across the first. Once the blocks are attached, glue the second crossbeam across the first, at a right angle to it.



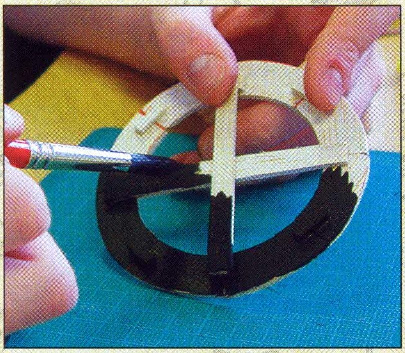
◄ ATTACHING THE CROSSBEAMS

The addition of the raised blocks means that the second crossbeam can lie flat on top of the first.



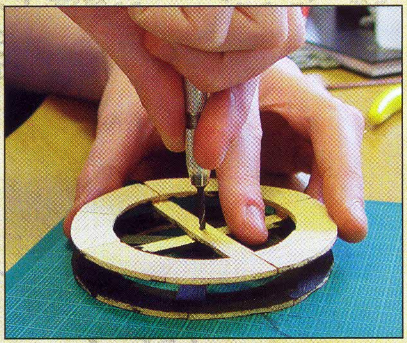
➤ SIDES OF THE WHEEL

With the two sides complete, you can start to assemble the wheel.



◄ INTERNAL PAINTING

Painting the inside faces of the circles now will save you lots of time when undercoating later.



▲ DRILLING THE CROSSBEAMS

Take care to drill the hole for the axle as close to the centre of the circle as you can.

▲ ATTACHING THE AXLE

If you use a drill bit of the same width as the barbecue skewer, your circular pieces will fit snugly onto the axle and make your wheel easier to assemble.

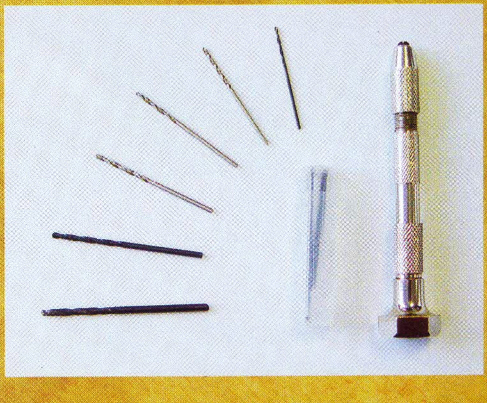
4 The Axle

The next step is to complete the wheel by joining together the two wooden rings you have made. This is done using a central axle and planks around the circumference. However, before joining the circles, it is a good idea to paint the insides of them black, as once you have assembled the wheel, it will be hard to reach inside with a paintbrush.

The axle is made from a barbecue skewer. Place the two circles with one on top of the other, so the crossbeams are touching, then drill a hole through the centre of both using a pin vice. Drilling both at the same time will ensure the holes for the axle in both sides of the wheel will line up. Push the skewer through both the resulting holes.

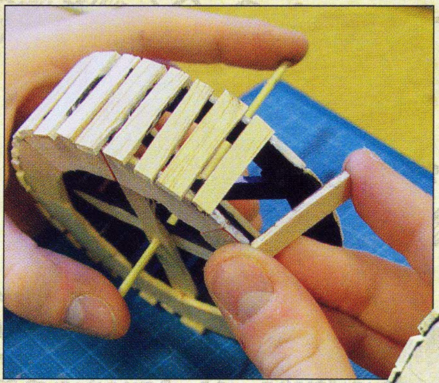
PIN VICE

A pin vice is a small, hand-held drilling tool. Designed specifically for modelling, it can hold small drill bits and is ideally suited to small-scale precision drilling. When using a pin vice, take care that there is nothing that could be damaged on the other side of what you are drilling into. If working on a table, make sure you use something like a cutting board to protect the table top. When drilling through balsa, be particularly careful, as it is easy to split the wood, especially if it is a thin piece.



5 The Wheel Rim

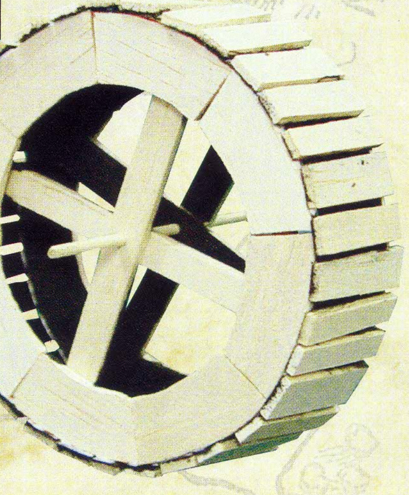
To make the planks, simply cut a number of strips of balsa sheet of similar length to each other and glue these around the edges of the two circles. We made ours roughly 3cm/1" long, but not being too precise about the size of the planks adds to the crude and poorly-constructed appearance of the wheel. Again, if you paint the inward-facing sides of the planks black before gluing them on, it will make the wheel much easier to paint.



◄ COMPLETING THE WHEEL

Even though the length of your planks may vary, the axle should help to keep the two sides of the wheel parallel to one another.

> *'There was a time when Saruman would walk in my woods. But now he has a mind of metal and wheels.'*
>
> TREEBEARD™

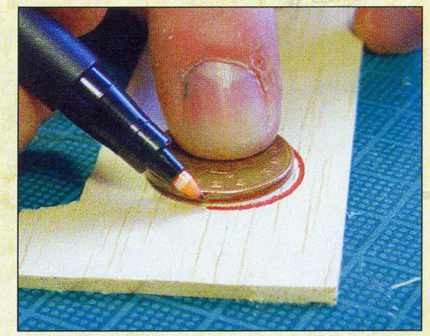


► THE FINISHED WHEEL

Your wheel is now ready to have its base and supports added.

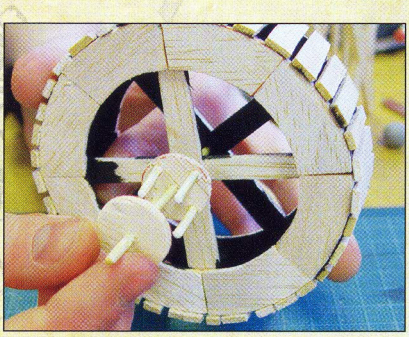
6 The Winch Mechanism

The winch mechanism is constructed from two small wooden circles, connected by wooden rods, which fit onto the axle next to the wheel. The circles are made by drawing around a small coin onto balsa sheet and cutting out the resulting shapes with a knife. Next, place the circles one on top of the other and drill through the centre. Push one of the shapes onto the axle. Using clippers, cut out four pieces of barbecue skewer about 2cm/1" long and glue the ends at regular intervals around the circle on the axle. Push the opposite wooden circle onto the axle and glue it to the other ends of the skewers to complete the winch.



► CIRCULAR TEMPLATE

With circles this size, drawing around something is easier than using compasses.

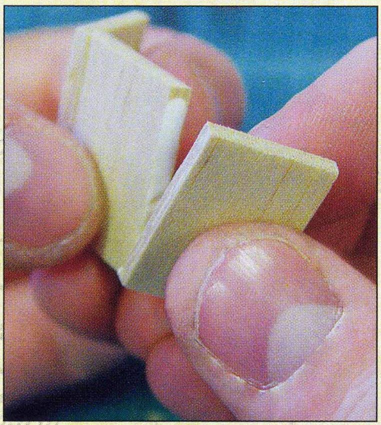


◄ ASSEMBLING THE WINCH

Keep the pieces of skewer parallel to the axle so that the winch doesn't look bent.

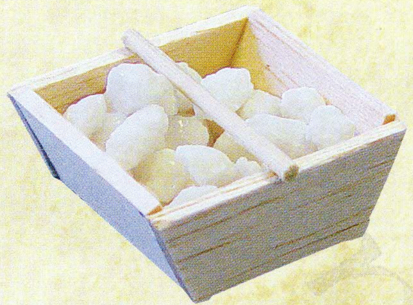
7 The Cargo Hopper

The cargo hopper is simply an open-topped wooden box, built of balsa sheet, with the bar across the top made from a piece of barbecue skewer cut to the appropriate length. We constructed ours with angled ends, but you can give it straight sides if you prefer.



► BUILDING THE HOPPER

Two sides of the base are cut at an angle, so the sides will be sloped when they are stuck on.



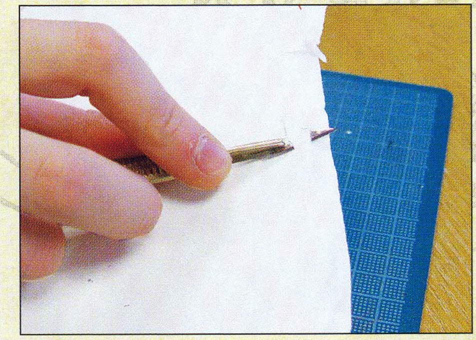
▲ CARGO HOPPER

If you wish, you can also glue some stones inside to represent rocks from the mines below Isengard.

8 The Base and Supports

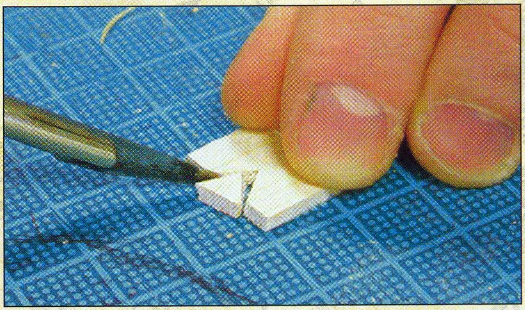
The base is simply a piece of foam card with uneven, angled sides, cut out using a craft knife. Be sure to make it big enough to provide a stable base for the wheel. About 13cm/5" by 20cm/8" is good. The large supporting tower and ladder are made in the same way as those from the Moria Mine Workings in Pack 20. A platform, constructed from strips of balsa sheet, has been added on the top of the tower.

Cut a triangular notch in a small square of balsa sheet and glue it to one side of the platform to form a bearing for the axle. Once the tower is complete, glue it to one end of the base. The supports at the other end of the base are simply constructed from strips of balsa sheet and glued into place, making sure that they are the right height so that the axle will sit level when placed in the bearings at either end.



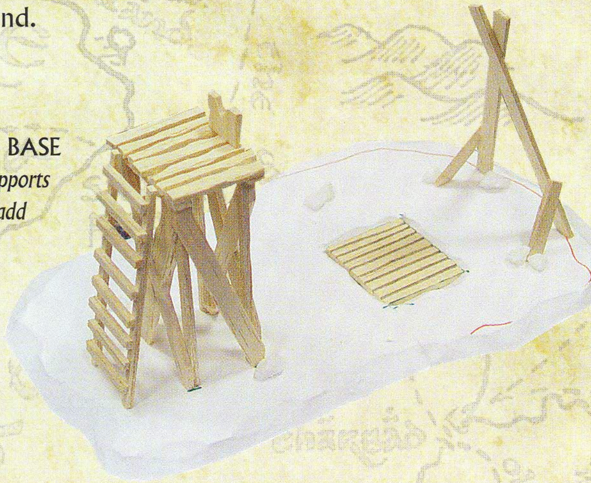
◄ TRIMMING THE EDGES

Making the sides uneven gives the base a more natural appearance.



► AXLE BEARING

Make the notch deep enough so that the axle won't easily fall out.



► THE COMPLETED BASE

Let the glue on all the supports dry before attempting to add the wheel and winch.

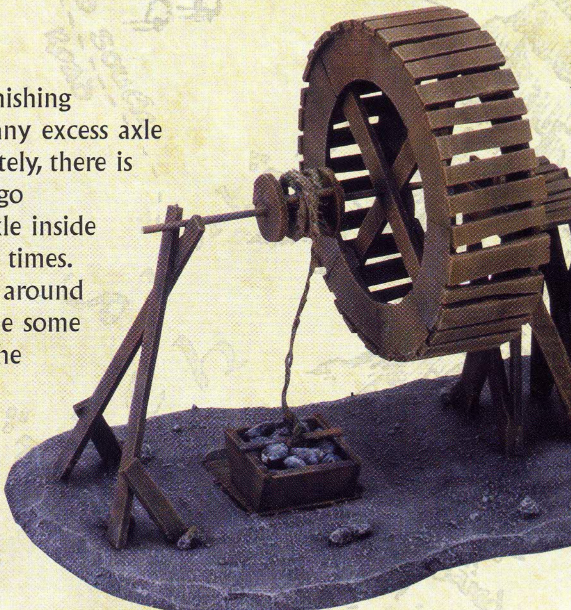
9 The Cargo Trapdoor

The trapdoor below the winch is constructed by cutting a hole in the base and then adding a wooden hatch which fits into the hole. To find the right position for the hole, place the axle and wheel on the supports and mark the point below the winch mechanism. Draw a rectangle, slightly larger than the cargo hopper, around this point and cut it out of the base with a knife. The hatch is made from a piece of balsa sheet with planks scored into it. Glue this into the hole in the base.

Assembly and Painting

All that remains is to assemble the model and add the finishing touches. Position the wheel on the supports and clip off any excess axle length at either end. If the bearings hold the axle adequately, there is no need to glue it in place. For the rope between the cargo hopper and the winch, tie a piece of string around the axle inside the winch, then wind it around by turning the axle a few times. Cut the string to the right length, then tie the other end around the bar on the cargo hopper. To texture the base, first glue some small stones and patches of sand and gravel to it. Once the glue has dried, give the base a coat of textured paint.

Undercoat the model with Chaos Black paint or spray. The base is dry-brushed Codex Grey. Dry-brush the wooden areas next with Graveyard Earth, then more lightly with Kommando Khaki. Finally, dry-brush the rope with Bleached Bone.



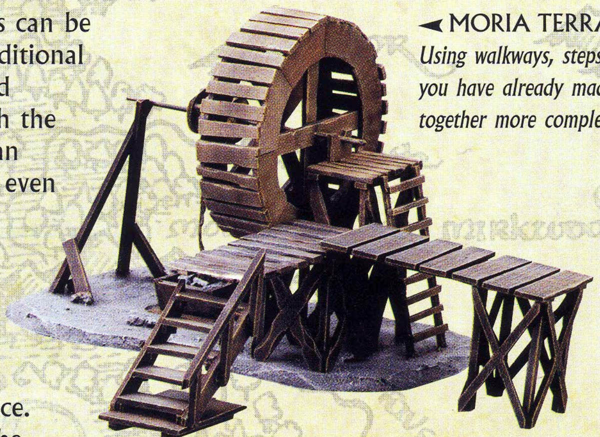
◄ INDUSTRIAL MACHINERY

Your terrain piece is now ready for use in your Battle Games.

Additional Isengard Scenery

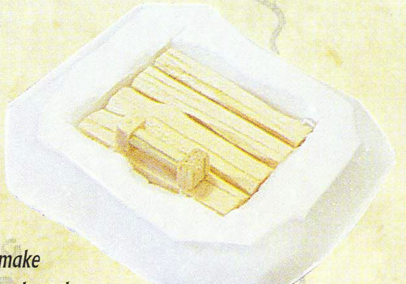
Your Isengard industrial workings can be augmented by adding various additional details such as ladders, cranes and platforms, much like you did with the Moria scenery in Pack 20. You can simply use the Moria scenery, or even add more, made in a similar way.

Something else you can do to change the appearance of your Isengard battlefield is to add more trapdoors, heading down to the pits below the surface. Make these in the same way as the trapdoor for the winch on the industrial wheel, but with a smaller base, again cut out of foam board.



◄ MORIA TERRAIN

Using walkways, steps and ladders you have already made, you can put together more complex structures.



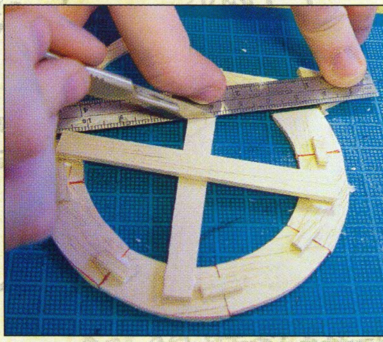
► TRAPDOOR TO THE DEPTHS

Small features like this are quick and easy to make and add an extra level of detail to your gaming board.

Alternative Approaches

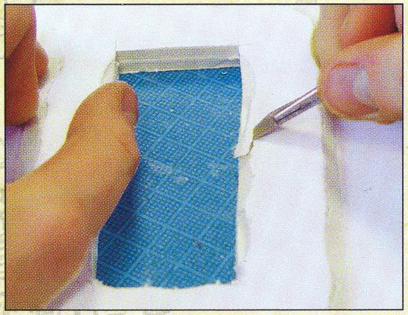
Underground Wheel

To build a wheel partially concealed underground, you need to slightly alter the methods of construction used for the raised wheel. When building the sides of the wheel, only use six segments, then cut a straight line across the bottom so it will sit flat in the base. You will also need to cut down the crosspieces once you have attached them. The base is made from two layers of foam card, staggered to form a gentle incline. Cut a hole in the centre of the base with rough, angled edges as long and wide as the wheel.



◄ TRIMMING THE CROSSPIECES

Use a ruler to line up where you cut the crosspieces with where you have already cut down the curved sections.

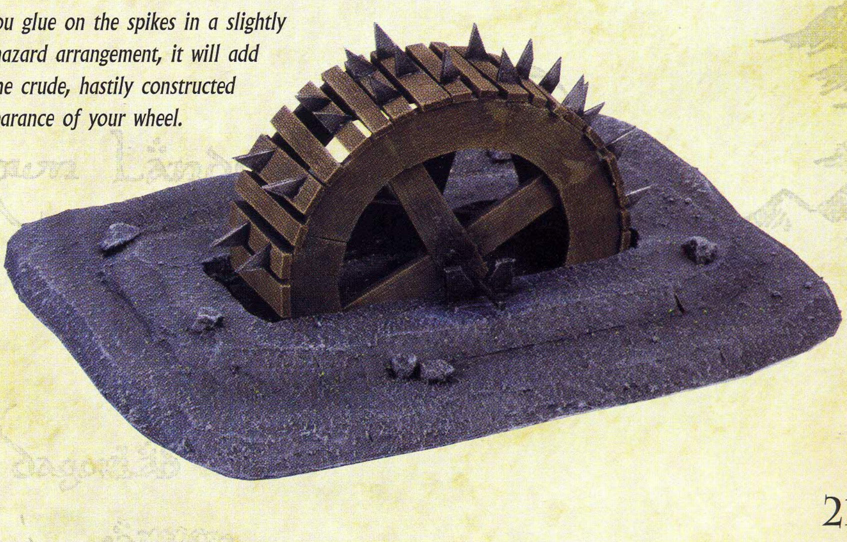


► HOLE FOR THE WHEEL

Using a thicker base means the hole can be deeper.

Make the bearings using notched rectangles of balsa sheet, like the one on the tower, but larger. Give these extra stability by gluing a triangle of balsa to the sides at a right angle, then attach the supports at either side of the hole. Once you have attached the wheel to the base, trim the axle to the appropriate length as before.

Make the spikes from small triangles of thick card, glued around the outside of the wheel. Texture and paint this wheel in the same way as the other one. After this, paint the spikes with Tin Bitz, then dry-brush them with Boltgun Metal.



► GRINDING WHEELS

If you glue on the spikes in a slightly haphazard arrangement, it will add to the crude, hastily constructed appearance of your wheel.

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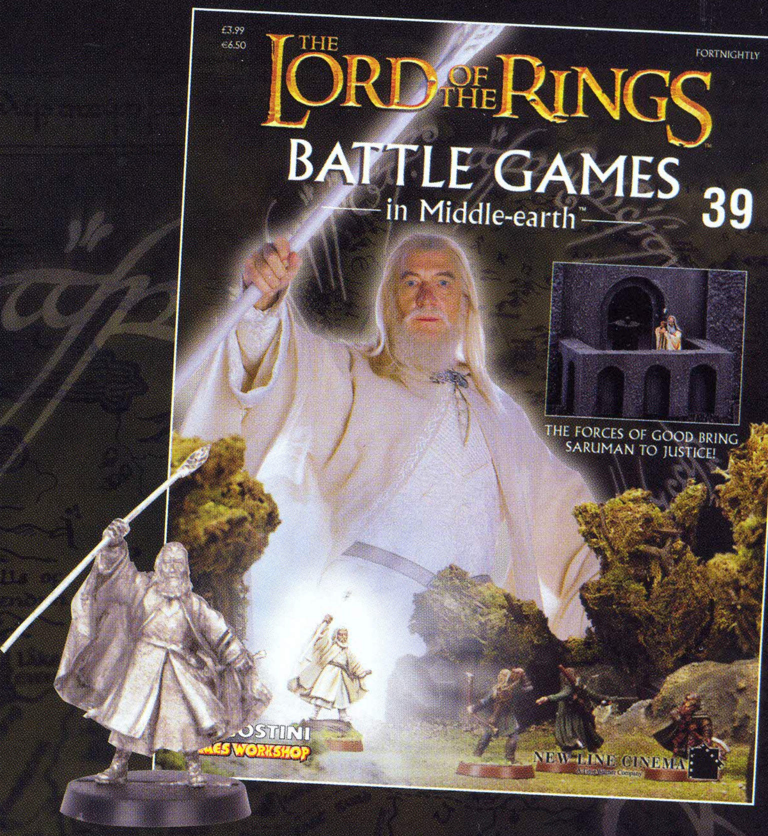
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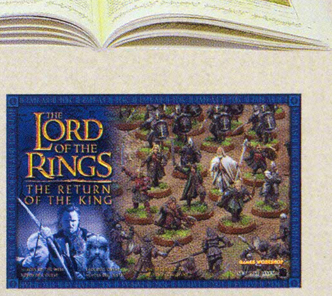
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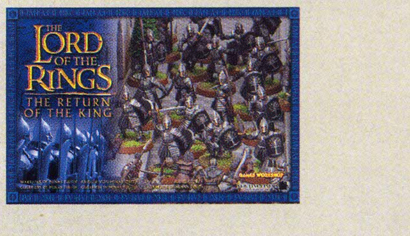
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